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was written for an instrument with nothing like the power of our modern pianoforte ; in which their strings were as if were picked by the little jacks, & did not respond to one's attempts to get loud & soft out of it, & did not sustain the tone ; but only depended for its musical effect upon what is called phrasing.

Couperin 1688 – 1733

A certain amount of sentiment & feeling in Couperin – not much showy stylishness ; but a musical and poetical sort of temperament ; which was shown afterwards also by Rameau (1683 – 1764), who wrote some charming little pieces for the same instrument. But the next composer I must draw your attention to is Domenico Scarlatti who was born only a couple of years before Handel (1685-1759) and Bach (1685-1750). He represents

quite a different type of composer from Couperin. For he was almost the first typical virtuoso of his instrument in modern times. I mean by virtuoso a man not only with extraordinary feeling of what was effective on his instrument but an extraordinary mastery in finish & style as a performer. He scarcely attempts much sentiment or pathos, but goes in for witty and brilliantly effective music. He felt what the exact qualities of his music were ; the [?] and neatness of sound on the one hand and the absence of capacity for elaborate expression ; so he went in for quick lively genial style of composition ; always had some effective technical ingenuity to his pieces. He was particularly fond of difficult shots from long distances ; & this is one of the

characteristics which make his works very difficult even to advanced modern players. You are expected to make shots with one hand with any finger that comes handy from extreme points of the instrument in an infinitesimal portion of a second & to the shots with neatness & just the right amount of tone - & this is really no joke. He himself must have been wonderful at it, for as I have told you, he could not afford to hit the notes very hard because if he did he would have damaged his harpsichord by displacing the jacks. Another thing which makes his pieces very difficult to us nowadays is that he wrote for a harpsichord with two rows of keys & devised passages of rapidly sounding notes in the two hands ; which were simple enough for hands on two sets or rows of keys ; but are almost desperate to play on the one row of a modern p.f. :

Scarlatti [?] the resources of the players on keyed instruments & this is the point which he illustrates.

Scarlatti & Handel met. Handel a great master. astonished S. His compositions do not show such ingenuity & skill in the treatment of the instrument, but they are much more solid & expressive. Scarlatti very bogeyish & humorous chiefly. Handel was of course at times poetical ; & though not much poetry or feeling could be got out of his harpsichord as compared with our modern instrument still he must have succeeded very well. Illustrate.

After Handel we need not consider harpsichord players more. Still to consider the greatest clavichord players. J. S. Bach greatest of these. went in much for expression as in details. His technique for the most advanced the world had seen up to his time. It enhanced the shot-style of Scarlatti ; & his humour & gaiety. & more than Handels depth & poetry. Though he is so far off a grand mystic that up to comparatively late times his music has not been appreciated by the generality as it should be. Though that is not to be wondered at. We don't expect people who only have time occasionally to dip into the works of our greatest poets to be moved to the full by them : nor can we expect people similarly placed to feel the noblest works of

Bach. I will not try your powers[?] tonight with specimens of his depth & earnestness, but only with a thing or two which I hope may not burden you. [In blue ink] Bach played on pf [arrow drawn to * on next page]

After Handel & Bach we come to Haydn & Mozart and with them at last to the pianoforte. But they themselves had no pianoforte in their early days. Mozart though he had a pf later – [?] at Salzburg – he was first of all a harpsichord player & this affected the style of his composition for the pf. Haydn [1732-1809 written above] was born some time before Mozart & began also with the spinet or harpsichord – but he lived on to produce most of his finest works after Mozart was dead at a time when the pianoforte was beginning to be better understood. Christofori first pf 1709.

[*] As a matter of fact Bach himself did play upon a pianoforte 1726. Frederick the Gt. & Silbermann. Bach did not like them [1726 crossed out] kept to his old clavichord: his early love. Moreover Silbermann's early pfs probably defective. Pause in making of pfs owing to the great wars. Resumed chiefly in England. [line drawn underneath]

A new instrument called pf [word unidentified] to be performed on in London at Covent Garden. First real pforte music published in London in 1773. Clementi's Opus 1 3 Sonatas Those were written when the composer was only 18. 3 years before. Between 1765-1775 definite start with modern grand by Barkers & by the now superseded square by Zumpe in London.

Mozart appears to have first played upon a pf by Stein in 1777. Can't tell when he first had one of his own – probably soon after – a little one of 5 octaves he played before the then Emperor of Austria with Clementi in 1782 – Curious incident connected with the occasion Clementi sonata in B $\flat$ & the Zauberflöte

Pianofortes could not be made with much strength of string or power, as they had not learnt to manage the tremendous tension of the strings. Consequently

the pianoforte music of the time aims more at pace than force - the keys shallow – rapid passage & glissandos facilitated - tension of the strings in a modern grand amount to over 16 tons -

Not much pedal in the old pfs .. Broadwood's patent for loud & soft pedals was 1783. First pf with six octaves 1796 First tension bars of metal introduced

in 1808 by James Broadwood - from that time more & more attention has been given to the strengthening of the sides by the plentiful use of wire - & by this means heavier & stronger strings are available for the pf - & more power becomes possible.

Beethoven 1770-1827 worked simultaneously with the development of the pf - great period of sonata – increasing tone & variety of technique. He began to use the pedal tremendously.

Significance of the pedal - reinforcing & increasing the interest of the sound. Consequent [?] of pf technique - -

Weber 1786-1826 belongs rather to the Viennese school of pianists brilliancy & romance too -
A♭sonata

Development of independent pianoforte pieces – as contrasted with the sonata & the suite & cet - quite a special entity of the instrument. Characteristic traits
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Little intimate delicate lyrical for home consumption
- Schubert 1797-1828 one of the first – great instinct
for poetical expression - Mendelssohn 1809-1847
taking up the same line Lieder ohne wrote –
Character - of them - & idea – not so completely
independent of other relations & therefore not so
thoroughly & extensively pf works as others – such as
Schubert

Chopin 1809-1849 the most magical diviner of

the actual nature of the pianoforte – His genius almost entirely in that direction.

Pianoforte now developed up to its highest point – in sound – pedal & size. Chopin with the advantage of all his forerunners completes as it were the art of expression for the pianoforte. Use of the pedal
Cantabile – Pf piece prelude - characteristics.
Polonaise The characteristic modern piece called
Etude – distinguished from the old etude.

Schumann's depth of poetry = mystic – Love of pedal
– cultivated man - beginning with pianoforte &
passing on to other things. Characteristic of his
writing for pf – fullness force. Toccata - Poetical
pieces – no connection with supposed voices & so
forth absolutely perfect & complete independent
utterances specially for the instrument.

Various experiments made with the pf – to overcome its deficiencies of sustaining power – add four[?] tones to it & so forth & increase the possibilities of technique - Not promising. Its very deficiencies are part of its charm. The wane[?] of the sound is characteristic – To alter it further in such ways is not to improve it but to make a new instrument – e.g. the coiled wire – why failing

Like most forms of art it has taken a good while developing from the primeval dulcimer ; & it is to be among the most remarkable achievements of human ingenuity ; the more you understand the difficulties of its contrivance the more remarkable seems the success with which it has been coped with. And it manifestly serves the most important function of any instrument in the world, as a means of conveying the best music in to any place where it is likely to be appreciated.